



JUNE · 15 · 16 · 17 ·



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NEW MUSIC

VOCAL.

VANDERDECKEN,.....	<i>Stephen Adams.</i>	50
"A spirited Nautical Song, which bids fair to rival Nancy Lee."		
LOVE WILL GUIDE,.....	<i>F. N. Lohr.</i>	40
"A beautiful and pathetic song"		
WILLOW TIT WILLOW,.....	<i>Sir A Sullivan.</i>	40
"Perhaps the most popular song in the Mikado."		
EFFIE,.....	<i>A. H. Behrend.</i>	40
"By the composer of Auntie and Daddie, and written in the same vein."		
CALVARY,.....	<i>Paul Rodney.</i>	40
"A Sacred Song by a new composer, which has already become popular."		
ECHOES (Duet),.....	<i>F. L. Moir.</i>	60
"A beautiful Duet for Soprano and Mezzo-Soprano."		
ONLY YOUTH IS HAPPY,.....	<i>J. L. Molloy.</i>	50
"The latest Song of this popular composer."		
LOVE'S LABOUR LOST,.....	<i>H. Pontel.</i>	40
"One of the best humorous Songs that has appeared for a long time."		

PIANOFORTE

THE QUEEN'S JUBILEE MARCH,....	<i>Michael Watson.</i>	60
"A bold and inspiring march which recommends itself to all ; the melody of God Save the Queen is intro- duced in the <i>coda</i> and brings it to an effective close."		
THE MURMUR OF THE STREAM (Valse Brillante),	<i>W. Borrow</i>	50
"A brilliant showy, draw'ng-room piece, of moderate difficulty"		
PSYCHE GAVOTTE,.....	<i>Tito Mattei.</i>	40
"An exceedingly well written Gavotte, bright and fan- ciful, and affording splendid practice."		
VOICES FROM THE HILL SIDE (Fantasia),	<i>W. S. Rockstro.</i>	50
"Introduces well-known Scotch Airs."		
ECHOES FROM THE GREEN ISLE (Fantasia),	<i>W. S. Rockstro.</i>	60
"An arrangement of popular Irish Melodies."		
MARCH OF THE TROJANS,.....	<i>Henry Parker.</i>	40
"A spirited and stirring March."		
BERCEUSE IN A,.....	<i>Georges Delbruck.</i>	40
"Evidently written by a thorough musician"		
GATES OF THE WEST,.....	<i>Boyton Smith.</i>	60
"A brilliant transcription of Caroline Lowthian's popular Song."		

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THE TORONTO Musical Festival Journal.

VOL. I.

TORONTO, ONT., JUNE, 1886.

No. 3.

THE TORONTO Musical Festival Association.

GEORGE GOODERHAM, *Hon. President.*
S. NORDHEIMER, - *President.*
JAS. B. BOUSTEAD, }
J. HERBERT MASON, } *Vice-Presidents.*
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F. H. TORRINGTON, - *Conductor.*
EDMOND L. ROBERTS, *Secretary.*
A. L. EBBELS, - *Recording Secretary.*

THE FIRST Toronto Musical Festival

Mutual Street Rink Building,
15th, 16th, and 17th June, 1886.

PROGRAMME

Gounod's Sacred Trilogy,
"MORS ET VITA."

A MISCELLANEOUS MATINEE,
Introducing Solo Artists, Orchestra,
Organ, &c.,

Handel's Oratorio,
"ISRAEL IN EGYPT,"

CHILDREN'S JUBILEE FESTIVAL
CHORUS CONCERT,
With leading Artists participating.

PRINCIPAL ARTISTS.

Fraulein Lilli Lehmann, Berlin, Germany.
Mrs. E. Aline Osgood, Philadelphia.
Miss Agnes Huntington, New York.
Mrs. Gertrude Luther, Buffalo.
Mr. Albert L. King, New York.
Mr. Max Heurich, New York.
Mr. D. M. Babcock, Boston.
Madame Josephine Chatterton (Harpiste),
New York.
Frederic Archer, (Organist,) New York.
H. Jacobsen, (Solo Violinist,) Toronto.

Grand Festival Adult Chorus of 1000.
Children's Festival Chorus of 1200.
Magnificent Orchestra of 100.
Grand Festival Organ.

F. H. TORRINGTON,
Musical Director

ALBERT L. KING.

This eminent artist was born in Suffield, Conn., in the year 1854, and at an early age gave evidence of unusual musical talent. He comes of a family of musical ability and inherits his phenomenal voice, which was a pure soprano until he reached his twentieth year. At this period his voice began to settle and gradually developed into a tenor, without the break which generally occurs in male voices.



For several years previous to this he had devoted himself exclusively and with great success to instrumental music; but as his voice showed such decided ability he determined to turn his attention to vocal culture, and has studied with brief interruptions from then until the present time, having had the benefit of the best teachers in America. His voice is of great compass and of wonderfully sympathetic quality. He has the pure Italian method, thus enabling him to sing throughout his range with the greatest ease. Mr. King has most successfully sung in oratorio and concert in the largest cities of the United States, and is said by competent judges to possess the finest tenor voice America has ever produced.

The principal attraction was the tenor, Mr. A. L. King, from New York. A good deal of interest had been manifested to hear him in this grand work (Rossini's *Stabat Mater*),

especially so as Campanini sang the part when the *Stabat Mater* was last given here. The general remark at the conclusion of the concert was that never before in this city had the trying aria "Cujus Animam" been sung with such masterly skill and artistic feeling as was displayed by Mr. King. . . . Without doubt he is the greatest oratorio singer in this country.—*Washington Journal.*

If proof were needed nothing could more strikingly indicate the great progress of musical knowledge in this country than the space of time it has taken to prepare the great choral works which will constitute the main features of the Toronto Musical Festival.

It is true that the enthusiasm which has animated the members of the Chorus has been without precedent in the musical history of Toronto, and that as a body they have allowed no obstacles such as stormy winter nights, arduous study or the seductions of counter attractions to interfere with their response to the calls for extra and special rehearsals frequent as these have been, still allowing for all this enthusiasm and *esprit de corps*, it is also true that to thoroughly prepare, within five months the heterogeneous mass of 1000 singers who constitute the Festival Chorus in works of such magnitude as Handel's "Israel in Egypt," and Gounod's "Mors et Vita," is something which could only be accomplished in a musically cultivated community, and under a master hand.

Within the past ten years of Mr. Torrington's connection with musical matters in Toronto, wonders have been accomplished in the improvement of popular taste and in the development of voice culture, it being no exaggeration to state that there are twenty singers in 1886 capable of attacking difficult scores for every one so qualified in 1876.

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PRINCIPAL ARTISTS.

The soloists who have been engaged to appear are as follows:

FRAULEIN LILLI LEHMANN,

the eminent German prima donna, from the Imperial Opera House, Berlin, court singer to the Emperor of Germany, and late of the Metropolitan Opera House, New York.

MRS. E. ALINE OSGOOD,

of Philadelphia, one of the first oratorio sopranos of the day. Mrs. Osgood, though an American is less known in her native land than in England, where she has won her professional reputation; she is a finished singer in oratorio and concert music. Her voice is exquisite in quality, and she is mistress of the art of vocalization.

MISS AGNES HUNTINGTON,

of New York, the distinguished contralto who met with such great success in concert singing in Dresden, Leipsic, and while in England, filled engagements with some of the best London societies. Miss Huntington also appeared at a Gewandhaus Concert at Leipsic, one of the only two American artists ever accorded 'his honor.

MRS. GERTRUDE LUTHER,

of Buffalo, soprano, already introduced to Toronto through the medium of the Philharmonic Society, in the "Rose of Sharon" concert.

MR. ALBERT L. KING,

of New York, tenor, selected from a list of the best tenors in America. Mr. King is flatteringly endorsed by the press and critics wherever he has appeared.

MR. D. M. BABCOCK,

of Boston, the only recognized peer of the great basso, Myron W. Whitney, and known in Toronto and Hamilton, where his admirable art was instantly recognized.

MR. MAX HEINRICH,

of New York, unquestionably the first baritone now before the public.

MADAME JOSEPHINE CHATTERTON,

of Chicago, harpiste, whose exquisite playing will be one of the great attractions of the Festival.

MR. FREDERIC ARCHER,

of New York, the greatest organist on this continent, will preside at the Festival organ.

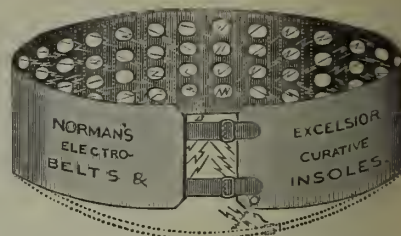
THIS LIST OF ARTISTS

is one to expect great things from, and Toronto has reason for self-congratulation upon the fact that its first Musical Festival will have for soloists the strongest list of artists of any festival in America this year.

OF THE ORCHESTRA

for the Festival, the American and most important contingent will number some seventy musicians, distinguished for exceptional skill. To these will be added the best orchestral talent in Toronto and other Canadian cities, the whole forming a sufficient support for the powerful chorus, and in its own particular work in orchestral selections, etc., will prove a delightful feature of the concerts.

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PROGRAMME.

MONDAY, JUNE 14th,

there will be a grand rehearsal for chorus, soloists and orchestra.

TUESDAY EVENING, JUNE 15th,

at 8 o'clock, Gounod's Sacred Trilogy, "Mors et Vita," will be given, the soloists being Mrs. E. Aline Osgood, Mrs. Gertrude Luther, Miss Agnes Huntington, Mr. A. L. King, Mr. Max Heinrich, and Mr. D. M. Babcock.

WEDNESDAY, JUNE 16th,

at two o'clock, there will be a matinee, consisting of vocal and instrumental selections, as follows:—

1. Overture....."Oberon".....Weber.
FESTIVAL ORCHESTRA.
2. Tenor Aria..."Cujus Animam" (Stabat Mater).....Rossini.

MR. ALBERT L. KING.

3. Violin Concerto..."Adagio and Finale".....Max Bruch.

HERR HENRY JACOBSEN.

4. Scena and Aria..."Mater noster" (Il Seraglio).....Mozart.

MISS LILLI LEHMANN.

5. Harp Solo..."La danse des Fees".....Parish Alvars.

- MADAME JOSEPHINE CHATTERTON.

6. Solo...{ a. "The Dream".....Rubinstein.

MRS. GERTRUDE LUTHER.

PART II.

7. Overture..."Tannhauser".....Wagner.
FESTIVAL ORCHESTRA.

8. Recit. and Aria..."I'm alone at last" (Reine de Saba).....Gounod.

MRS. E. ALINE OSGOOD.

9. Aria..."I'm a Roamer".....Mendelssohn.

MR. D. M. BABCOCK.

10. Piano Solo..."Rhapsodie Hongroise, N 12".....Liszt.

MR. OTTO BENDIX.

11. Thema.....Mozart.

Variations by Adam. Cadenza by Schmidt.

MISS LILLI LEHMANN

12. Overture..."William Tell".....Rossini.
FESTIVAL ORCHESTRA.

WEDNESDAY EVENING.

Handel's Oration, "Israel in Egypt," will be presented, the solo parts being taken by Mrs. Osgood, Mrs. Luther, Miss Huntington, Mr. King, Mr. Heinrich, and Mr. Babcock.

THURSDAY EVENING, JUNE 17th,

there will be a Grand Children's Jubilee and Miscellaneous Concert. Following will be the programme:

1. Overture..."Ruy Blas".....Mendelssohn.
FESTIVAL ORCHESTRA.

2. Chorus..."Hark to the Rolling Drum".....Bishop.
SCHOOLS.

3. Recit. and Aria..."Der Hoelle Selbst will ich Segen Entzungen" (Faust).....Spohr.

MR. MAX HEINRICH.

4. Harp Solo..."Rhapsodie Fantastique".....Frederick Chatterton.

MADAME JOSEPHINE CHATTERTON.

5. Grand Aria..."Abscheulicher wo eilst du hin" (Fidelio).....Beethoven.

MISS LILLI LEHMANN.

6. Chorus..."So Merrily over the Ocean Spray".....Richards.

SCHOOLS.

7. Recit. and Aria..."Honor and Arms" (Samson).....Handel.

MR. D. M. BABCOCK

PART II.

8. { "Gavotte".....Archer.
{ Valse lente et Pizzicati (Sylvia).....Delibes.
FESTIVAL ORCHESTRA.

9. Aria..."Let the Bright Seraphim" (Samson).....Handel.

MRS. GERTRUDE LUTHER. Trumpet

Obligato, MR. PEEL.

10. Chorus...{ a. National Song, Canada.....SCHOOLS.

11. Piano Solo...{ a. "Pastorale".....Scarlatti.

MR. OTTO BENDIX.

12. Scena and Aria..."Leise frommer Weise" (Der Freischutz).....Weber.

MISS LILLI LEHMANN.

13. Chorus..."Swiftly Wings".....Verdi.
SCHOOLS.

- 13 Overture..."Tannhauser".....Wagner.
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THE HUSBAND.

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You toil every day for our bread,
While I am a poor helpless being,
'Tis often I wish I was dead.

You ne'er was accustomed to toiling,
Your hands were once white like the snow;
While I watch you work night and morning
Your movements seem wearied and slow.

THE WIFE.

Dear husband give over your worry,
My work seems like labor, I ween,
But I am never compelled, Dear, to hurry,
Now I use the Eagle Washing Machine.

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FRL. LILLI LEHMANN.

In presenting the picture of this charming *artiste* we likewise reprint the following biographical remarks, which the fair singer has given to the press for publication: Lilli Lehmann was born November 24, 1850, at Wuerzburg, a daughter of the tenor Lehmann and Marie Loewe, the famous dramatic singer, who had sung under Spohr at Cassel and been a friend of Wagner, when both were in their youth. Lilli Lehmann is a sister of the celebrated Vienna coloratur singer, Maria Lehmann "We sisters were educated in Prague, where my mother was professor of the harp and of singing. Under her tuition we made



our vocal studies, and I began my career at Dantzic in 1868 as coloratur singer. From there I went after six months to Leipsic to Heinrich Laube, and from there, after a year, to Berlin, where I have sung for fifteen years, and for ten years have been appointed court singer for life. During that time, I have everywhere sung in concerts and oratorios, twice for six weeks at the Royal Opera, in Stockholm; three months in Vienna, and four months in Dresden. Have sung twice with Mapleson, in London, at the Italian Opera, and once at the German Opera. Now, I am here in New York, *wo es mir sehr gut ge faellt* (which I like very much). *Voila tout.* LILLI LEHMANN."

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THE OBJECT OF THE FESTIVAL

is to strengthen all the musical organizations of the country, and to increase the love of music of a high class and of an inspiring nature amongst our music-loving people. Neither the Board of Management nor the Guarantors have any direct pecuniary interest in the concerts. They pay for their seats the same as those who have no connection with the Association. The desire is to pay legitimate expenses, and should there be a surplus, it is to be devoted to the establishment of a fund for future use in carrying out similar Festivals, or to some charitable purpose, as the management may hereafter determine.

THE OUTLOOK

justifies the hope and augury expressed for the Festival in our previous issues. With an unstinted array of artists, obtained at large expense, and representing the best in vocal and instrumental talent in America, and specially adapted to render the particular selections in hand, there should be, and will be, no failure.

The grand chorus and orchestra are in capital form. The children's jubilee chorus is in an equally satisfactory state of proficiency, so that all doubtless will serve to maintain the reputation which, as a musical director, has long since been accorded Mr. Torrington, for achieving the most masterly results.

With an earnest and discriminating endeavor to present a programme from the best music or the best schools, every class in the community is confidently expected to avail itself of this exceptional opportunity for the education which music peculiarly affords.

MRS. GERTRUDE LUTHER.

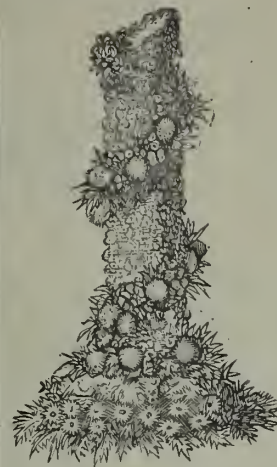
Mrs. Luther, who has a clear and pleasing voice of excellent quality, sang the music allotted to the *Sulamite* in a careful, conscientious and artistic manner. Her interpretation of "The Lord is my Shepherd" elicited much applause.—*Toronto Mail*.

Mrs. Luther, who upon this occasion made her first appearance in Toronto, created a most favorable impression by the beauty of her voice, and the intelligence and good taste with which she interpreted the *role* of the *Sulamite*.—"Keynote," Feb. 27th, 1886.

Electrotypes of all the portraits of the Artists in this number can be obtained from the publishers.

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MISS AGNES HUNTINGTON.

The career of this young and charming American *artiste* has in many respects been remarkable. After several years study under the famous singing master, Lamperti, of Bruxelles, she made her first appearance at a Concert in Dresden, in February, 1882.



After appearing at one of the Concerts of the "Gewandhaus" at Leipsic, among the most celebrated given in Germany, and in which to be invited to participate in an especial honor and one which up to that time had been accorded to only one other American (Miss Thursby), she went to London and appeared for the first time before an English public in one of Mr. Ganz's noted orchestral concerts. This was the beginning of a most successful series of concerts in Great Britain, in the course of which she appeared at Stafford House (the Duke of Sutherland's), the Dudley House (Earl of Dudley's), and Grosvenor House (Duke of Westminster's), besides in many engagements with the best London societies.

On returning to Germany to complete her studies, she sang in a concert with the famous violinist, Joachim, at Stuttgart, where she had an ovation, being obliged to repeat every one of her German selections. Subsequently, she appeared in concert with the violinist, Sarasate, and afterwards at the great concert in the Trocadero, Paris, May 10th, 1883.

This closed a most successful first season's round of concerts. She repeatedly sang at the great concerts in London, among them the artistic ovation to Sir Julius Benedict, where the great singers of the world appeared.

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Yours truly,

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Musical Festival Journal,

PUBLISHED DURING

April, May and June, 1886,

By authority of the Toronto Musical
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F. H. TORRINGTON.

The ruling spirit of the Toronto Musical Festival and the subject of our sketch received his musical training as Cathedral Organist, Choirmaster Pianist, &c., under James Fitzgerald, of Kidderminster (pupil of Dr. Corge, Bristol), under whom he was articled for four years. As Violinist he was a pupil of Geo. Hayward, of Birmingham. After a successful career in England he came to Canada, and was engaged in Montreal as organist of Great St. James Street Methodist Church a post he held for twelve years. For a considerable portion of this time Mr. Torrington was bandmaster of the 25th Regiment, and as founder and director of various vocal and instrumental societies, his services as solo organist and violinist were in constant demand. His reputation brought him to the notice of Mr. Gilmore, and he was engaged by that gentleman to form a representative Canadian Orchestra to take part in the first great Peace Jubilee at Boston. He afterwards accepted the position of organist and musical director at Kings Chapel, which position he left for the one he now holds at the Metropolitan Church, Toronto. During Mr. Torrington's residence in Boston he was engaged as teacher of the piano and organ at the New England Conservatory of Music, Solo organist



at the Music Hall Concerts, one of the first violins in the Harvard Symphony Orchestra, and Solo organist at the Saturday afternoon organ concerts in Henry Ward Beecher's Church, Brooklyn, N.Y. His services as conductor of musical societies were in much demand in and around Boston, and in the last Great Jubilee, six societies, of which Mr. Torrington was conductor, took part. In connection with this event he was extensively engaged as conductor of the Mass-rehearsals preparatory to the great gathering of the twenty thousand voices which met together upon that occasion. During the period of his residence in Toronto his work is well known and speaks for itself. Between 20 and 30 of the greatest works (Oratorios, &c.) of the great masters have been given, some for the first time on this side of the Atlantic. (See the two previous issues of the Festival Journal for a detailed list.)

Mr. Torrington is also Conductor of the Hamilton Philharmonic Society and in that capacity has produced in Hamilton, Romberg's "Lay of the Bell," "The Messiah," "Elijah," "Hymn of Praise," "Naaman," "Rose of Sharon" and "Samson." And with the Toronto University Glee Club Mendelssohn's music of "Antigone" in the original Greek and Max Bruch's "Frithjof."

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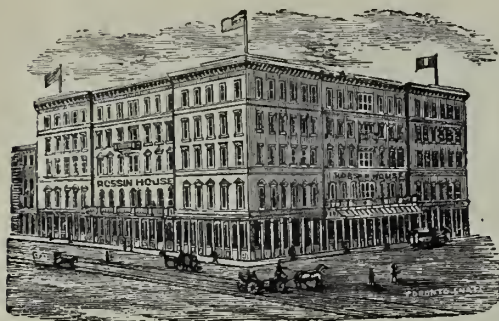
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D. M. BABCOCK.

Among the very few 'genuine bassos of America Mr. Babcock is assigned a prominent place. His advancement in the art of musical vocalism has been rapid and thorough. As an oratorio singer he has few equals.



Mr. Babcock was born in Corinth, Vermont, October 18, 1851. Of his early life and education we have no account. He, however, graduated at Harvard College in 1877. The rudiments of music were taught young Babcock by his father, and he subsequently received a thorough course of musical instruction from Castelli. He made his *debut* as a public singer in 1877, and his services since have been in constant demand in all parts of the country. His *repertoire* embraces nearly all the oratorios and larger works now before the public, and as a concert singer he is universally popular. He has sung in oratorio in Boston, Burlington, Vt., in Plattsburg, Ogdensburg, Watertown, and Rochester, N.Y., in Baltimore, Md., and many other places. Mr. Babcock has been a popular church choir singer in Boston for over ten years, the last four of which he has been the basso in the quartette in the New Old South Church.

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MRS. E. ALINE OSGOOD

Was born in Boston, Mass. Her family was
eminently musical, both her father and
mother being famous as singers throughout
the community and circle, which formed
Mrs. Osgood's early home.

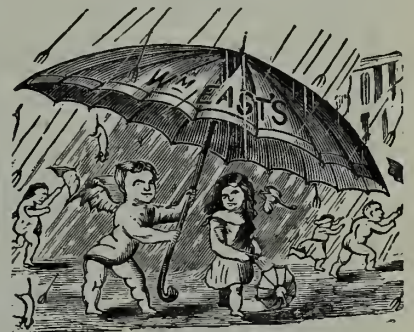
In 1875, she went to England to study
oratorio with Signor Randegger. Begin-
ning in that year she filled engagements at
the Crystal Palace, London, and with Chas.
Hallé in the Provinces. At the Brighton



Festival of 1877 with Madame Patey and
Signor Foli in Verdi's "Requiem." At
Exeter Hall in the Oratorios "Messiah,"
"Creation," and "St. Paul." In the Leeds
Festival 1877, in "Samson" and "The Crea-
tion."

In March 1878 she came to America and
sang in the Cincinnati and Worcester Fes-
tivals, and also in Theo. Thomas' concerts
in New York.

A return to England secured to her a
repetition of distinguished engagements—the
honor of being personally complimented by
the Prince and Princess of Wales, (at
Buckingham Palace June 2nd, 1880,) and
the unanimous approval of the critics of the
press—her success is still in the ascend-
ancy.



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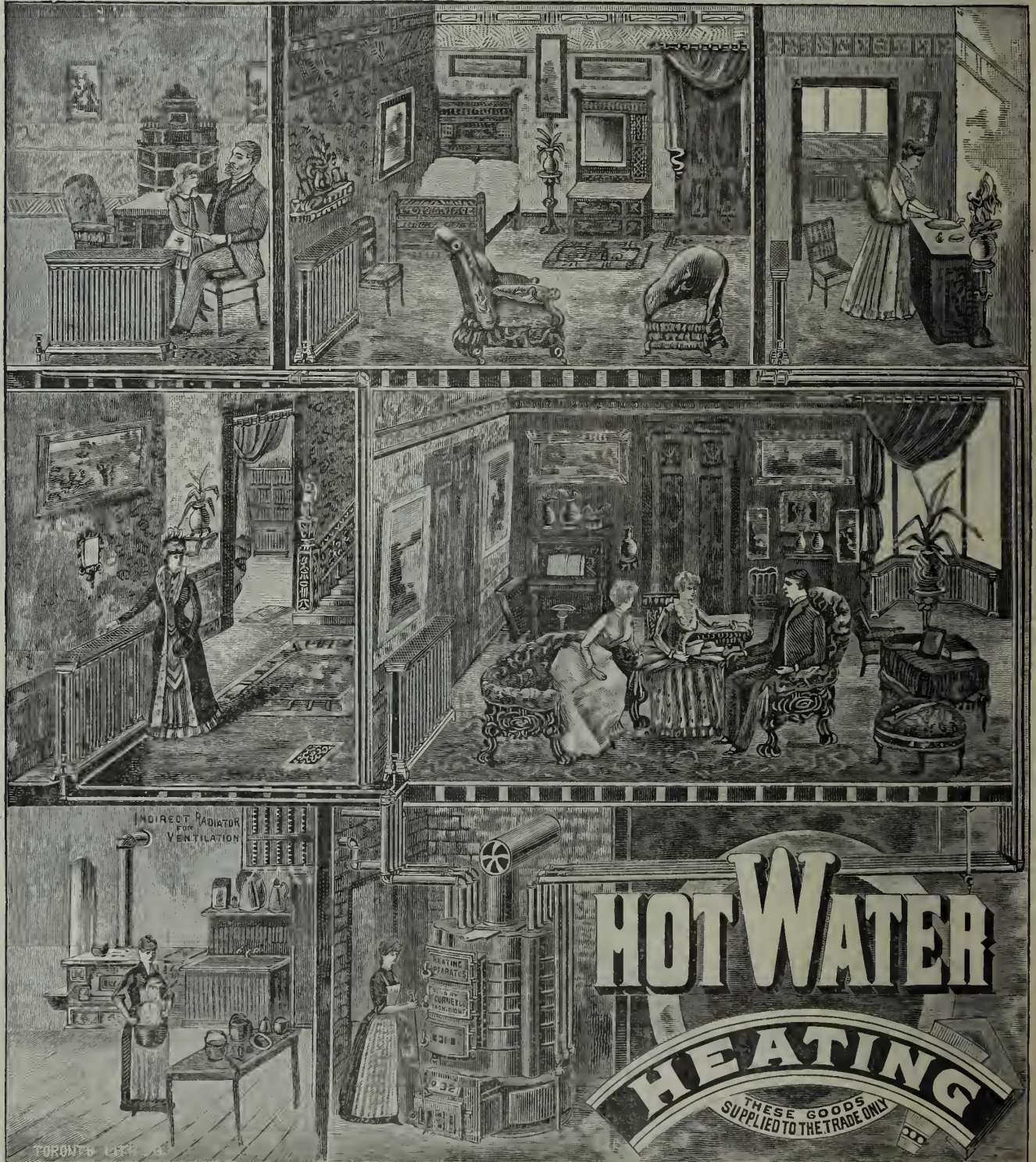
(Signed,) H. G. GILMORE,
Organist and Choirmaster.

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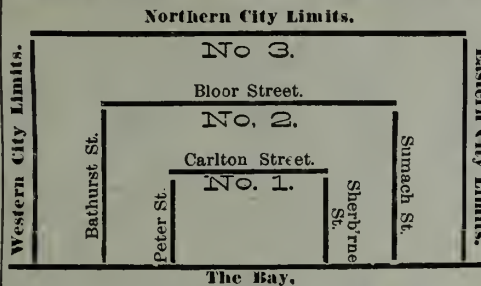
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New Fort and School of Infantry (Lt. Col. Otter Comdt)
Osgoode Hall ... Queen St. West
College Avenue ... North from Queen St. West
Queen's Park..... Head of College Avenue
Monument to the Heroes of Ridgeway... Queens Park
University Buildings Queen's Park
Horticultural Gardens... Cor. Gerrard and Sherbourne Sts
Normal School, Museum, etc.... Gould St
St. James' Cathedral (Episcopal).. Cor. King and Church Sts
St. Michael's Cathedral (R.C.) ... Cor. Bond and Shuter Sts
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St. Andrew's Church.. Cor. King and Simcoe Sts
Baptist Church Cor. Gerrard and Jarvis Sts
St. James' Cemetery ... Cor. Parliament and Wellesley Streets
Post Office.. Adelaide St. East
St. Lawrence Hall and Market.... King St. East
Central Prison..... Strachan Avenue
Knox College Spadina Avenue
Trinity College Queen St West
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Ontario Society of Artists..... King St. West
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8.35 a.m.—Day Express, for Kingston, Ottawa, Montreal, Quebec, Portland, Boston, etc. Pullman Car attached.
1.00 p.m.—Local, for Kingston and intermediate stations.
5.30 p.m.—Local for Belleville and intermediate stations.
8.00 p.m.—Night Express for Ottawa, Montreal, etc. Runs daily.
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9.25 a.m.—Passenger, for all points West to Detroit.
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6.25 p.m.—Mixed, for Guelph and intermediate points.
11.15 p.m.—Midnight Express, for Sarnia and Western Points.
From the West.—8.00 a.m., Mixed; 8.10 a.m.; Lim. Exp; 12.32 p.m., Local; 7.10 p.m., Express; 11.50 p.m., Mixed.

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7.10 a.m.—For Buffalo, Windsor, and intermediate points.
9.15 a.m.—For Oakville, Burlington and Hamilton.
12.15 p.m.—For Detroit, Chicago and the West. Runs daily.
3.55 p.m.—For Falls, Buffalo, New York, Boston and local stations between Hamilton, Brantford, London, etc.
5.55 p.m.—Accommodation, for Hamilton and intermediate stations.
11.00 p.m.—For Detroit, Chicago, and all points West.
From the West.—8.35 a.m. Limited Express; 10.15 a.m., Mail; 1.58 p.m., New York Exp.; 4.30 p.m., New York and Chicago Express; 7.05 p.m. Mail; 7.45 p.m., St. Louis Exp.; 11.10 p.m., Mixed.

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7.35 a.m.—Mail, for Midland, Orillia, Lindsay, Port Perry, Whitby, Peterboro', Port Hope, Madoc, Belleville, and intermediate stations.
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Suburban Trains leave Toronto at 7.05 a.m., 10.15 a.m., 2.05 p.m., 4.30 p.m., for Parkdale, High Park, Humber, and Mimico. Returning, leave Mimico 8.35 a.m., 11.40 a.m., 2.35 p.m., and 5.25 p.m.

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4.15 p.m.—Local Express for all points on main line, Orangeville and Elora branches.
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CITY HALL STATION. GOING NORTH.
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12.00 noon—Accom. for Gravenhurst, Orillia, Meaford, Collingwood, Barrie, and intermediate stations.
5.20 p.m.—Express for Collingwood, Penetang, Orillia, Barrie, and intermediate stations.
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MRS. GERTRUDE LUTHER.

Was born at Nyack, on the Hudson, and comes of a family traditionally musical. Her voice had early attracted the attention of her friends and teachers, and several years of her life were devoted to its cultivation under some of most famous Italian and German instructors. But it was not until about four years ago that Mrs. Luther decided to take up music as a profession.



Her *debut* was at the Academy of Music, New York, and was most brilliant and successful, winning the approbation of the public and press simultaneously. Quoting some of the latter, "We predict for this young lady a brilliant future, as not only is her voice naturally beautiful and rich, but her intonation also is of the purest, and her method seems absolutely perfect."—*N. Y. Musical Courier*.

"In all the embellishment of the difficult aria (Shadow Song from *Dinorah*), every note was distinct, and it is not too much to say that we never heard a better rendering off the operatic stage. We predict for Mrs. Luther a brilliant future.—*American Art Journal*.

The American Opera Co. desired to engage Mrs. Luther, but she declined, preferring concert and oratorio to the operatic field.

Mrs. Luther's recent introduction to a Toronto audience in the *Rose of Sharon* concert was most successful. To the brilliancy of her work upon that occasion and the favor with which she was received, may directly be attributed her engagement for the Toronto Musical Festival.

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no time in developing his vocal education. After completing his ordinary school studies the subject of our sketch removed to Planen, and for two years studied music in the celebrated seminary of that place, and afterwards spent three years in the Conservatory of Music, Dresden. After a year of continued triumphs in Europe, Herr Heinrich came to America, where his successes in the Dr. Damrosch and Theo. Thomas concerts have made him famous throughout the entire country.

The most striking part of the performance was unquestionably the Elijah of Mr. Heinrich. He was best in cantabile passages, such as the prayer, "Lord God of Abraham," and the first part of the aria, "It is Enough," which he sang with admirable feeling, with a beautiful voice. He proved himself a thoroughly accomplished oratorio singer.—*N. Y. Herald*, March 8th, 1883.

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MESSRS. STEINWAY & SONS:

GENTLEMEN.—On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivalled Piano-Fortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your Pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours, very truly,

ANTON RUBINSTEIN.

MESSRS. STEINWAY & SONS:

BERLIN, AUGUST 13, 1873.

GENTLEMEN.—I can only congratulate you on the great improvement you have achieved by the introduction of your Duplex Scale into your Piano-Fortes. I have repeatedly and carefully studied the effects of the Duplex Scale just applied to my Steinway Grand Piano, and find the improvement most surprising and favorable.

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MESSRS. CHICKERING:

It is very agreeable to me to add my name to the concert of praise of which your Pianos are the object.

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There is no quality which is foreign to them. Your instruments possess, in a supreme degree, nobility and power of tone, elasticity and security of the touch, harmony, brilliancy, solidity, charms and prestige, and thus offer a harmonious ensemble of perfections, to the exclusion of all defects.

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In congratulating you sincerely upon the great and decisive success obtained at the Exposition at Paris, I am pleased to anticipate the happy continuation of the same in all places where your Pianos will be heard, and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration.

(Signed).

F. LISZT.

ROME.



To
HAINES
BROS

DEAR MESSRS. HAINES:

CRAIG-Y-NOS CASTLE, YSTRADGYNLAIS, (SWANSEA VALLEY),
SOUTH WALES, JUNE 11th, 1883.

The Upright Piano-Forte you shipped to me has arrived in perfect condition at the castle, and I must say I never heard one with such lovely tones. Each time that I use it I am the more surprised and pleased with it.

Your sincere friend.

ADELINA PATTI.

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